IN A SEWING ESTABLISHMENT TO BECOME A SEAMSTRESS. An Unhappy Girl at School - Draw-

ing Caricatures of the Teachers-Copying the Works of the Old Masters-The Artist at 17. In a simple home in Paris could have been

seen in 1839 Raymond Bonheur and his little family—Rosa, 7 years old, Auguste, Isadore and Juliette. He was a man of fine talent in and simette. He was a man of fine talent in painting, but obliged to spend his time in giving drawing lessons to support his children. His wife, Sophia, gave lessons on the piano, going from house to house all day long and sometimes sewing half the night to carn a little more for the necessities of life.

Hard work and poverty soon bore its usual fruit, and the tired young mother died in 1833. The three eldest children went to board with a plain woman, "La Mere Catherine" in

with a plain woman, "La Mere Catherine," in the Champs Elysees, and the youngest was placed with relatives. For two years the good woman cared for the children, sending them to school, though she was greatly troubled because Rosa persisted in playing in the woods of the Bois de Boulogne, gathering her arms full of daisies and marigolds, rather than to be shut up in a schoolroom. "I never spent an hour of fine weather indoors during the whole of the two years," she has often said since those days.

Finally the father married again and

brought the children home. The two boys were placed in school and Mr. Bonheur paid their way by giving drawing lessons three times a week in the institution. If Rosa did not love school, she must be taught something useful, and she was accordingly placed in a sewing establishment to become a seamstress. The child hated sewing, ran the needle into

her fingers at every stitch, cried for the fresh air and sunshine, and finally becoming pale and sickly was taken back to the Bonheur home. The auxious panter would try his child once more in school; so he arranged that she should attend, with compensation met in the same was as for his boys. Rosa originality of the drawings that they carefully preserved the sketches in an album,

AN UNHAPPY GIRL.

The girl was far from happy. Naturally sensitive, as what poet or painter was ever born otherwise, she could not bear to wear a calico dress and course shoes and eat with an iron spoon from a tin cup when the other girls were handsome dresses and had silver mugs and spoons. She grew melanchely, neglected her books and finally became so iil that she was obliged to be taken home.

And now Raymond Bonheur very wisely

decided not to make plans for his child for a time, but see what was her natural tendency. It was well that he made this de-cision in time before she had been spoiled by his well meant but poor intentions. Left to herself she constantly lung about her father's studio, now drawing, now modeling, copying whatever she saw him do. She seemed never to be tired, but sang at her

work all the day long.

Monsieur Bonheur suddenly awoke to the fact that his daughter had great talent. He began to teach her carefully to make her accurate in drawing and correct in perception.

Then he sent her to the Louvre to copy the
works of the old masters. Here she worked
with the greatest industry and enthusiasm, not observing anything that was going on around her. Said the director of the Louvre, "I have never seen an example of such application and such ardor for work."

One day an elderly English gentleman stopped beside her easel and said: "Your copy, my child, is superb, faultless! Persevere as you have begun and I prophesy that you will be a great artist." How glad these few words made her. She went home thinking over to herself the determination she had made in the school when she ate with her iron spoon, that sometime she would be as famous as her schoolmates, and have some of the comforts

COPYING THE OLD MASTERS. Her copies of the old masters were soon sold, and though they brought small prices, she gladly gave the money to her father, who now more than ever. His second wife had two sons when he married her, and now they had a third, Germain, and every cent that Rosa could earn was needed to help support seven children. "La Mamiche," as they called the new mother, was an excellent manager of the meager finances, and filled her place well.

Rosa was now 17, loving landscape, historical and genre painting, perhaps equally, but happening to paint a goat she was so pleased in the work that she determined to make unimal paintings a specialty. Having no money to procure models, she must needs make long walks into the country on foot to the farms. She would take a piece of bread in her pocket and generally forcest. in her pocket and generally forget to eat it. After working all day she would come home tired, often drenched with rain, and her shoes covered with mud.

She took other means to study animals. In the outskirts of Paris were great abattoirs or slaughter pens. Though the girl tenderly loved animals and shrank from the sight of suffering, she forced herself to see the killing that she might know how to depict the death grony on canvas. Though obliged to mingle more or less with drovers and butchers no indignity was ever offered her. As she sat on a bundle of hay with her colors about her they would crowd around to look at the picture and regard her with honest pride. The world soon learns whether a girl is in earnest about her work and treats her accordingly.-Sarah K. Bolton.

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